

THE MUSICAL COURIER

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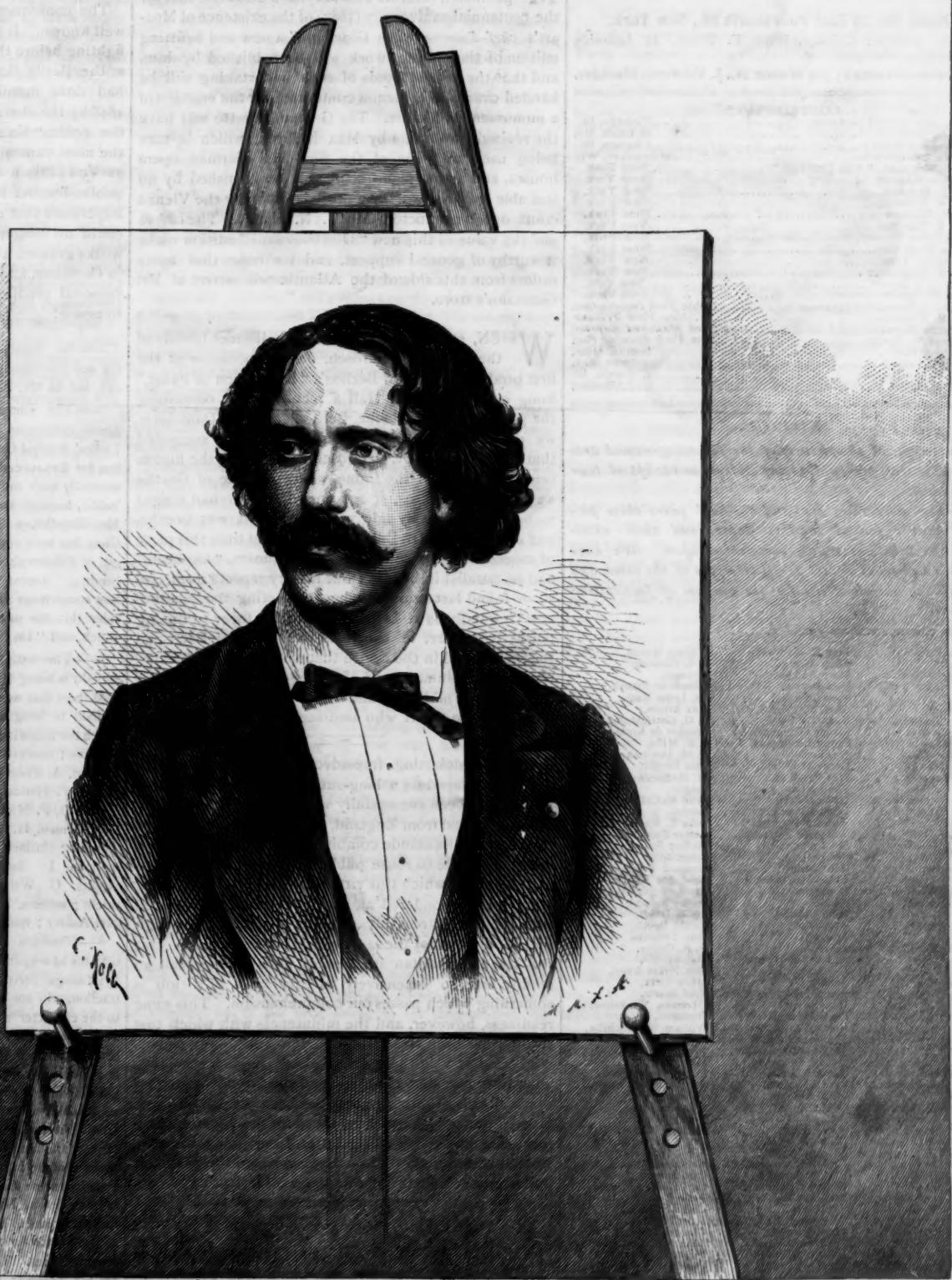
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL SCIENCES.

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NEW YORK, WEDNESDAY, OCTOBER 6, 1886.

WHOLE NO. 347.



PABLO DE SARASATE.

THE MUSICAL COURIER.

A WEEKLY PAPER.

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, OCTOBER 6, 1886.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Sembrich, Christian Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellucco, Etelka Gerster, Nordica, Josephine Yorke, Emile Ambre, Emma Thurby, Teresa Carreño, Kellogg, Clara L.—, Minnie Hauk, Materna, Albiani, Anna Louise Cary, Emily Winant, Lena Little, Murió-Celli, Chatterton-Bohrer, Mme. Fernandez, Costa, Minnie Palmer, Donaldi, Maria Luisa Dotti, Geisinger, Fursch-Madi—, Catherine Lewis, Zélie de Luscan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvoso, William Courtney, Josef Staudigl, Lulu Veling, Florence Clinton-Sutro, Calixa, Lavallee, Clarence Eddy, Franz Abt, Fanny Bloomfield, E. Jacobsohn, J. O. Von Prochaska, Edward Grieg, Eugene D'Albert, Lili Lehmann, William Candidus, Franz Rummel, Blanche Stone Barton, Thomas Ryan, Achille Errani, King Ludwig I, C. Jos. Brambach, Henry Schradieck, Heinrich Hofmann.	William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Mrs. Truman, O. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scarpa, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Juncz, Fannie Hirsh, Michael Banner, Dr. S. N. Fenfield, F. W. Riesberg, Emmons Hamlin, Otto Sutro, Carl Fischer, Belle Cole, Carl Millescker, Lowell Mason, Georges Bizet, John A. Brookhaven, Edgar H. Sherwood, Ponchelli, Edith Edwards, Carrie Hun-King, Pauline L'Allemand, Verdi, Hummel Monument, Johann Svendsen, Anton Dvorak, Saint-Saëns.
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THIS reads somewhat peculiarly, but it can be found in the *Westpreussische Lehrerzeitung*: "Franz Liszt, the celebrated virtuoso, composer and piano-teacher, recently died at Weimar." That settles the long-vexed question about Liszt's pupils. If a teachers' journal says that Liszt was a music-teacher, there can be just as little doubt about the veracity of the fact as there can be about his having died at Weimar, instead of, as everybody else believes, at Bayreuth. *Sic transit gloria mundi!*

WE call special attention to the announcement to be found in another part of this journal of Mr. Van der Stucken's symphonic concerts to be given at Chickering Hall this season. The programs will, as is usually the case with Mr. Van der Stucken, contain a good many novelties and will bring works from the pens of American and resident composers. The soloists so far engaged for these concerts are among the best to be found in this country and include such names as Mrs. Rive-King, Fannie Bloomfield, Miss Dora V. Becker, Messrs. Ovide Musin, Richard Hoffman, Alexander Lambert and Wm. H. Sherwood.

MR. ALBERT J. GUTMANN, the Vienna court music publisher, informs THE MUSICAL COURIER that for the centennial anniversary (1887) of the existence of Mozart's *chef-d'œuvre*, "Don Giovanni," a new and befitting edition of that master-work will be published by him, and that the net proceeds of such undertaking will be handed over to the Vienna committee for the erection of a monument to Mozart. The German libretto will have the revised translation by Max Kalbeck, which is now being used at many of the first-class German opera houses, and a new piano score will be furnished by no less able and trustworthy a musician than by the Vienna court opera conductor, Mr. J. N. Fuchs. The object and the value of this new "Don Giovanni" edition make it worthy of general support, and we hope that many orders from this side of the Atlantic will arrive at Mr. Gutmann's store.

WHEN, several years ago, some indiscreet friends of the late Dr. Damrosch, on the occasion of the first production here of Berlioz's "Damnation of Faust," hung out in Steinway Hall a picture-frame containing the photographs of Goethe, Berlioz and—Dr. Damrosch, we rightly ridiculed the matter. We even suggested that the picture of Dr. Damrosch be placed in the higher central portion of the frame, where the one of Goethe was then situated, as, if any one of the two had a right to be placed side by side with Berlioz, it was Goethe, and certainly not Dr. Damrosch. At that time this piece of megalomania, or as it is popularly known, "big-head," had no parallel in history; but history repeats itself, and so we found last summer, when inspecting the beautiful new Gewandhaus at Leipsic, that in theoyer to the big music hall were, at the sides, the busts of Bach and Beethoven and in the centre that of — Carl Reinecke! Oh, great Schumann and Mendelssohn, why don't your ghosts rise at midnight and smite the impudent stone-picture of the dwarf who assumes your place!

NO more sickening free-advertising dodge has ever been played on a long-suffering metropolitan public than has been successfully worked by that latest nuisance imported from England, the Violet Cameron-Lord Lonsdale-De Bensaude combination. That the attempt should be made to rouse public curiosity in the disgusting manner in which this virtuous (?) trio has been doing it cannot be wondered at, when we consider how well that inferior actress, Mrs. Langtry, succeeded through the employment of the same questionable methods. But that the metropolitan daily press should lend itself so readily and so extensively to this kind of a job is something which passes our comprehension. This same readiness, however, and the minuteness with which this scandal has been treated in the New York daily papers, are bound to ruin the plans of these English schemers. They have overshot the mark, and the impudent manner in which this disgusting affair has been thrown into the faces of our public, will keep the more decent, and therefore greater portion of the latter, from going to see a woman whom they would not receive into their families under any considerations in the world.

VON HÜLSSEN'S DEATH.

THE death of Mr. Von Hülse, the intendant of the Berlin royal theatres, was announced by cable on last Friday. The event is a sad one, as far as the deceased's family and numerous friends are concerned; for the institutions over which he presided, however, and for music in the capital of Germany, it cannot but be

termed a beneficial one. Leaving aside the question of the drama, which does not enter into the sphere of a strictly musical paper, we have to charge Von Hülse with two serious faults in the administration of his onerous and difficult office. First, a too great conservatism; second, the introduction of the German military system into the rules and regulations at the opera-house. This latter fault, while it insured for the institution great precision and order, on the other hand gave rise to such abominable results as the one which made Radecke *Hofkapellmeister*. Radecke is a dry, unsatisfactory, unmusical and inefficient conductor, who from the post of third chorus master, through the Prussian military system of promotion according to age, gradually worked up to the highest position attainable by any conductor in Germany. When the gifted Taubert died it was believed that Von Hülse would make a necessary change in his tactics and engage for Berlin some such conductor as Richter, Mottl or Seidl. Nothing of the kind, however, happened and in the natural course of events Radecke became court-conductor, with such disastrous results that they led the sharp-tongued, but usually correct, Von Bülow into trouble by applying to the Berlin court opera the title of "Circus Hülse." The sarcasm was a deserved one, though it cost Von Bülow both money and position.

The consequences of Von Hülse's conservatism are well known. It cost the Wagnerites years and years of fighting before they could get Wagner's works produced at the Berlin Royal Opera-House. Only after Wagner had done moral penance for his political offences of 1848 by the dedication to the Emperor of Germany of the noble "Kaisermarsch" (a work, by the bye, which the most unmusical emperor can just as little appreciate as Von Hülse could Wagner's operas) and only after public demand for the works of the master became so imperative that even the head of the Royal Opera-House could no longer turn a deaf ear to it, were Wagner's works granted a representation at the principal theatre in Germany, and even then much against the wishes and personal predilections of Mr. Von Hülse. May he rest in peace!

Mr. Ronconi, flutist and vocalist, has arrived in Boston and identified himself with the Philharmonic Club of that city, led by Mr. Bernhard Listemann.

The Cleveland Philharmonic Orchestra, Franz H. Arens conductor, is rapidly rising into prominence. The Ladies' Musical Organization has donated several thousand dollars for five successive years toward engaging and locating permanently such musicians as are mostly needed, to wit: oboist, cellist, hornist, bassoonist and a first-class violinist. Already Mr. Heydler, a former member of the Buffalo Philharmonic Club, has been engaged as the leader of the 'celli, and Mr. Beckert, of Pittsburgh, for the oboe. With others negotiations are pending. Among the works to be produced at the four subscription concerts are: Beethoven's Symphony No. 8, "Summer." Besides this the mixed chorus will render "Fair Ellen," by Max Bruch, and "Im Kahn," by Raff, as the chief numbers.

The establishment of a conservatory of music in Buffalo is being discussed, and the projectors feel that there is a field there that would make such a school a success. Besides this, Buffalo is lying in the throes of giving birth to an orchestra, of which the following are the constituent elements: Conductor, Mr. J. Nuno; concertmeister, Henry Jacobsen; first violins, F. Scannichsen, A. Federlein, C. Ullmann, J. Bayley, E. Wahle; second violins, F. Herrmann, J. Gaetke, C. Carbon, V. Jugel; violas, W. Kraft, F. Mier, H. Toepfer, F. Caluori; 'cello, L. Corell, G. Fuhrman, H. Sticht; basso, E. Schugens, E. Ramsdorf, C. Toepfer; clarinets, A. Lorentz, W. Koehler; oboe, S. Zimmerman, L. Beckert; flautos, J. Hirschmueller, F. Pfennig; fagots, G. Weiss, J. Kaiser; cornos, Mr. Hildebrandt, C. Sticht; cornets, E. Koepken, C. Irmel; trombones, F. Feuse, Mr. Ashley; tympani, C. Frank.

Positive information has been received to the effect that the new opera by Gilbert and Sullivan, which is relied upon by Manager Stetson, of New York and Boston, for an early attraction, will not be ready before January 1. All statements as to the character of the libretto have thus far proved erroneous. It will deal with pastoral scenes and incidents of the seventeenth century, and will have nothing Egyptian in it. Even the libretto is as yet incomplete, although Mr. Gilbert's work is already far more advanced than the music for its setting. Sir Arthur Sullivan has not touched the opera for some time, his cantata for the Leeds Festival, which is already announced, having engaged all of his attention of late. The cantata being finished, the new opera is again in hand. It is said that these noted collaborators have had some sharp words over the delay in the advancement of the new opera, Mr. Gilbert claiming that Sir Arthur Sullivan's first duty was to him and to the theatre and that the undertaking of the cantata for the Leeds Festival was unwarrantable under the circumstances. The difficulty between these prominent co-workers has, however, been amicably settled, partly by reason of the picking up of the business at the Savoy Theatre, where the "Mikado" is again drawing big audiences every evening, and all worry over the delay in the completion of the new opera is done away with, so far as London is concerned.

M. T. N. A.

Preliminary Report of the Program Committee.

THE Music Teachers' National Association, at their late annual meeting in Boston, adopted the following resolutions:

SECTION I.—BOARD OF EXAMINERS.

(A) A board of examiners, consisting of three competent musicians, with a fourth to act as alternate, members of the M. T. N. A., shall be elected by this association annually for the examination of all American compositions to be performed before this organization; all the members of the board to be voted for on one ballot, and the election of the board, as well as their relative position, to be decided by a plurality of votes.

(B) Each member of the board of examiners shall independently mark all compositions according to absolute merit, on a scale of 10, except as provided for in Section I., C.

The chairman of the board, upon receipt of a composition conforming to the provisions of Section IV., shall examine it as soon as possible, and send it to the second member of the board, the second member in like manner to the third, and the third to the secretary of the association; and the chairman, second and third members shall respectively retain no composition longer than the first, second and third weeks of April, and upon the completion of their examinations shall send their markings to the secretary.

(C) No member of the board shall mark his own compositions, but they shall be referred to the alternate, who, upon the receipt of such compositions from the secretary, as well as those of any one class between which there is a tie, shall examine and return them to the secretary, with his markings, as soon as possible.

SECTION II.—PROGRAM COMMITTEE.

(A) The program committee shall announce, through an authorized medium, before October 1, what American works will be required, of what classes and how many of each class.

(B) The program committee, upon receiving from the secretary the list of eligible works, with their markings, shall decide upon the compositions to be performed, in the following manner: Those of each class having the highest averages shall be selected for performance, except that not more than two compositions (and these only of different classes) shall be selected bearing the same name and motto, and no composer shall be represented twice to the exclusion of another who has an eligible composition.

If in any year a class has no eligible work, the program committee may select a composition of another class that is eligible, or one of the same class that has been successful through competition in a previous year, according to what the interests of the program require; in no other case shall a composition once successful through competition be repeated.

(C) The chairman of the program committee shall send the list of compositions selected to the secretary before the third week in May.

SECTION III.—SECRETARY.

The secretary shall retain the envelopes of competitors, and after all the markings of the board of examiners are received shall immediately compute the averages, send to the alternate those compositions of any one class between which there is a tie, as well as those which have only two markings.

Upon receipt of such compositions, with their markings, from the alternate, he shall recompute the averages on these and immediately send to the chairman of the program committee a list of all the compositions which average seven or more, with the computed average, the time required for performance and the fictitious name and motto of each.

Upon receiving the selected list from the chairman of the program committee he shall open the envelopes of successful competitors, inform such competitors of the acceptance of their works, and send all the successful compositions, with the composer's name and address, to the chairman of the program committee; he shall return all unsuccessful compositions, with the corresponding envelopes unopened, to the return address given on the envelope; and with all compositions that have an average of seven or more he shall send the computed average.

SECTION IV.—COMPETITORS.

(A) Competitors shall send their compositions to the chairman of the board, and at the same time a sealed envelope to the secretary, bearing a fictitious name and motto and return address, and containing the composer's real name; compositions may be sent at any time, but must be in the hands of the chairman of the board before April 1.

(B) Competitors shall prepare their compositions for examination as follows: The composer's name and, in case of a published work, also the publisher's name, and all marks or advertisements of publishers cut out or made illegible.

Each composition shall bear the time required for performance, and a fictitious name and motto corresponding to fictitious name and motto on the sealed envelope sent to the secretary.

If any competitor shall in any way intentionally disclose his identity to any member of the board of examiners, he shall have no representation that year.

(C) Competitors can compete in all classes called for, but must use the same fictitious name and motto in all classes.

(D) Competition shall be open to all resident musicians who are members of the M. T. N. A.

The following gentlemen were elected examiners for next year: Dudley Buck, E. M. Bowman, Arthur Mees; for alternate, George E. Whiting.

Should any vacancies occur in this committee they will be filled by appointment, according to provisions of the constitution.

In accordance with the requirements of these resolutions, the program committee have the honor to make the following report: An efficient orchestra, chorus, organ, string quartet and solo performers may be depended upon for the rendering of American compositions.

It will be impossible at this early date to announce an exhaustive list of the works, classes or number of each required. The following list and classification may, however, be considered approximately correct:

Of Orchestral music—Three or four Overtures, two or three Symphonic movements, three or four Fantasies or romances.

Of Chorus music with orchestra or piano—Three or four Cantatas or parts of such, one or two Unaccompanied choruses; a few part songs may be received.

Of Solos with orchestra—Two Piano concertos, one violin concerto.

Of Chamber music—One String quartet, two Piano trios or duos with strings.

Of Solo music a reasonable number of solos for piano and voice.

One Harp solo or duo with organ.

Competitors should send in their works, with a fictitious name and motto, to Mr. Dudley Buck, chairman examining committee, 126 Amity-st., Brooklyn, not later than April 1, and at the same time a sealed envelope to the secretary, Mr. Theodore Presser, 1704 Chestnut-st., Philadelphia, Pa., containing the same fictitious name and motto, and also the composer's real name and address.

In conclusion, the program committee make the urgent request that composers will be severe critics of their own works, and will forbear to overwhelm and tire the patience of the examining committee with mediocre compositions.

S. N. PENFIELD, CALIXA LAVALLEE,
CLARENCE EDDY, THEODORE PRESSER,
J. C. FILLMORE, Members ex-officio.
Program Committee.

Symphonic Concerts.

MESSRS. CHICKERING & SONS announce that six evening and three afternoon concerts will be given at their hall, under the direction of Mr. F. Van der Stucken, during the coming season. The programs of the evening or "Symphonic Concerts" will contain a careful selection of important works by classical and modern composers. The compositions which will be produced at the afternoon concerts, or "Symphonic Matinees," have been selected with a view of affording the youthful dilettanti an opportunity to cultivate their musical taste, and will prove equally attractive to the general public.

The orchestra will number fifty of the best available instrumentalists, and the services of several distinguished soloists have been secured.

The members of Mr. Van der Stucken's Choral Society will lend their assistance at three of the evening concerts, on which occasions works for solo, chorus and orchestra will be produced; among these, Hector Berlioz's "Trojans in Carthage" and Peter Benoit's "Children's Oratorio," which will be performed for the first time in the United States. The first symphonic concert will be given on Thursday, November 4, and the first matinee on Friday, November 19.

Our Mr. Otto Floersheim, during his recent visit to Germany, had the pleasure of meeting Messrs. Knake Brothers, of Münster, Germany, and subsequently examined the large piano factory of the firm. It has all the modern improvements in machinery, &c., and the pianos, more especially the baby grands, are endowed with a tone of beautiful musical and singing quality, sonorous in the bass and silvery in the treble. The touch is very agreeable and the action, which is the invention of Mr. Bernhard Knake, is patented in Germany and England. Every part of the piano is manufactured by Messrs. Knake Brothers, and all the members of the firm have worked and studied in the first factories of the world, and consequently the house is enabled to manufacture pianos which in every respect are fully in accordance with the requirements of the time. Messrs. Knake Brothers have a large assortment of both South and North American lumber, which is bought by the firm in quantities at the lumber auctions in Rotterdam, Hamburg, &c., and they prepare the lumber to stand the effect of the atmosphere in any climate.

The mystery surrounding the attempt to abstract the South Braintree, Mass., Congregational Society's church organ by piecemeal has at last been solved by the confession of the guilty party. The party implicated is a young man of good family and of hitherto unimpeachable character, and the announcement of his guilt has created a decided sensation. He is the sole support of an invalid mother, and in consideration of this, coupled with the fact that he has voluntarily made a clean breast of the whole matter and that the church authorities have decided not to prosecute the matter criminally, the name is suppressed.

The only motive given for the singular act is that the party is a great enthusiast on organs and organ building, and, while he has had no practical experience, has yet made it the subject of constant study, until it finally became a hobby. The actual amount of damage done by this peculiar fellow is stated to be \$75. Owing to the circumstances of the family this amount will have to be borne by the society. It is undoubtedly one of the most peculiar affairs that ever occurred, and probably stands without a parallel.

He does not seem to realize the enormity of the offence committed, but he has given the church authorities a solemn assurance that

there will be no repetition of the vandalism.

FOREIGN NOTES.

... Miss Emma Thursby, the soprano, is soon to make an extended concert tour in Australia.

... The summer season at Kroll's Theatre, Berlin, closed on the 19th ult. with a performance of "Les Huguenots."

... Much curiosity is shown in musical circles as to the probable action of the powers that be in regard to music at the American Exposition in London next spring. Now, if an American orchestra or military band could open the show with an American composition, it might have an educational influence of far-reaching value.

... At the Antwerp Théâtre Royal Massenet's "Le Cid" and Litoff's "Les Templiers" will be brought out under the direction of their respective composers. Besides these two manuscript novelties are promised in the shape of "Mazeppa," by Adam Münsheimer, of Warsaw, and "Une Fête à Fontainebleau," by Samuel David.

... Hans Richter presided recently at Bayreuth at a sort of informal meeting called by the Grand Duke of Saxe-Weimar, for the purpose of establishing a foundation in honor of Liszt. It was decided that scholarships should be offered to young musicians of promise, and that the house in which the pianist lived at Weimar should be converted into a Liszt museum, after the style of the Mozarteum, at Salzburg.

... The thirty-first series of the London Crystal Palace Saturday concerts commences on the 16th of October, when Miss Fanny Davies will be the pianist; Miss Ella Russell, the vocalist, and Beethoven's No. 1, the symphony. Massenet's ballet from "Le Cid" will also be performed at that concert for the first time in England, and Bennett's familiar overture to "The Naiades" will represent English music. Mr. Manns will, of course, pilot the thirty-first season, as he has done all the preceding thirty.

... It is now a settled fact that "Lohengrin" will be produced at the Eden Theatre, Paris, in April next. The translation of the poetic drama is by Charles Nuitter, and is said to be excellent. Lamoureux will commence rehearsals as early as the beginning of January, as he intends to represent the work with the best ensemble. Lamoureux has leased the theatre for forty-five nights, but will give in that period only ten performances of "Lohengrin," while for the rest he intends to bring out two novelties, one the work by a French and one by a celebrated foreign composer. On the off nights, at which no opera will be given, Lamoureux will arrange for first-class orchestral concerts, with soloists, of the kind of his "Nouveaux Concerts," which have made him famous.

... Mr. Stockley announces his fourteenth series of Subscription Orchestral Concerts at Birmingham. The dates will be Thursday, October 21; Thursday, November 18; Thursday, February 10, 1887, and Thursday, April 21, 1887. Engagements are made with the following artists: Mrs. Georgina Burns, Mrs. Clara Samuell, Miss Antoinette Trebelli, Mrs. Patey, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Grice and Mr. Leslie Crotty. Miss Fanny Davies will play Schumann's concerto for piano and orchestra at the first concert, October 21. Dr. Villiers Stanford has consented to conduct a performance of his elegiac symphony, and Mr. Anton Dvorák will probably conduct some of his important orchestral works at one of the concerts. There will be a band of eighty performers.

... State aid is rendered to the principal theatres in Europe to an extent thus approximately stated: Opera-House, Paris, 800,000 frs.; Theatre Royal, Berlin, 700,000 frs.; Theatre Royal, Stuttgart, 625,000 frs.; Theatre Royal, Dresden, 400,000 frs.; San Carlo Theatre, Naples, 300,000 frs.; Imperial Theatre, Vienna, 300,000 frs.; Apollo Theatre, Rome, 200,000 frs.; Theatre Royal, Copenhagen, 250,000 frs.; Carlsruhe and Weimar Theatres, 250,000 frs.; Theatre Francaise, Paris, 240,000 frs.; Theatre Royal, Munich, 195,000 frs.; Scala Theatre, Milan, 175,000 frs.; Theatre Royal, Stockholm, 150,000 frs.; Opera Comique, Paris, 140,000 frs.; Bellini Theatre, Palermo, 120,000 frs.; Theatre Royal, Turin, 60,000 frs.; Theatre de la Pergola, Florence, 40,000 frs.; Carlo-Felice Theatre, Genoa, 10,000.

... Mr. Oberthür, the eminent harpist, has recently made a tour on the Continent, chiefly through Germany and Austria. At Munich Mr. Oberthür (by invitation) played several pieces before Prince and Princess Louis Ferdinand, in Nymphenburg, and had the honor in a duet to be accompanied by the Prince himself. Mr. Oberthür will return to England via Brussels, where he hopes to play before, and also together with, his illustrious pupil, the Queen of the Belgians. Her Majesty is expected to take part in her master's "Impromptu" for three harps, written expressly for the Queen. The *Wildurda* has a glowing criticism on a concert held at Ens. Mr. Oberthür on this occasion played his own harp concerto and several solos. The public were enchanted and a furore of applause ensued. Mr. Oberthür (to quote literally from the German journal) was crowned with a wonderfully beautiful laurel wreath of gigantic (sic) dimensions. The duet on "Les Huguenots," played by the composer with Mr. Alexander Meyer, so delighted the audience that the applause was incessant. The German journal praises the artists for their "pearled runs," alternately executed, and the perfect accord of the two harps and the close co-operation of the players. Mr. Oberthür's "Prelude to Shakespeare" and other orchestral compositions were performed at Frankfort.

PERSONALS.

RETTER AS CONDUCTOR.—Carl Retter, of Pittsburgh, the eminent musician, conductor and pianist, has been offered the honorable and remunerative position of conductor of the Cincinnati Musical Festival Chorus. The committee of the Cincinnati Festival Association unanimously decided upon offering the position to the Pittsburgh musician and there seems little doubt that the latter will accept, for the Cincinnati May Festivals are the most important in the land, and the Cincinnati Chorus of 600 voices is one of the best we ever heard. The Pittsburgh *Volksblatt*, in commenting upon the merits of Mr. Retter, mentions that THE MUSICAL COURIER had always acknowledged them, and is kind enough to add that this meant the indorsement of the most important of all musical papers in this country. Thanks, neighbor!

BIOGRAPHICAL SKETCH.—The Chicago *Saturday Evening Herald* last week contained biographical sketches of the following well-known Chicago musicians: Clarence Eddy, Dr. Florence Ziegfeld, William L. Tomlins, Frederic Grant Gleason, Carl Wolfsohn, Emil Liebling, James Gill, John J. Hattstaedt, William Lewis and Miss Amy Fay. The series is to be continued.

GOLDBECK.—Mr. Robert Goldbeck, the pianist and composer, has returned to town, and is at Chickering Hall, Room 6, where he teaches. The New York Philharmonic Club have requested Mr. Goldbeck, through Mr. Eugene Weiner, to write for their exclusive use one or two compositions. This request Mr. Goldbeck has complied with, and we expect to hear this winter the "Appassionato e Scherzo" written for the purpose mentioned. Mr. Goldbeck will, at an early date, begin a series of piano recitals at Chickering Hall. It is understood that he has devoted his summer vacation to the most assiduous practice.

CAPPA AND GOLDBECK.—C. A. Cappa will perform at Louisville, whither he has gone with his full military band to furnish the music for the exhibition, among other novelties, a selection from Mr. Robert Goldbeck's new opera, "The Commodore," called "First Love and Dancing Lesson;" also Goldbeck's national song, "United States of North America." The instrumentation of both these pieces is by the composer.

HEIMENDAHL'S PROGRESS.—Mr. W. Edward Heimendahl, the director of the Germania Maennerchor Society of Baltimore, and who has instituted a series of philharmonic concerts in that city, which are to take place this season, has made remarkable progress in interesting some of the leading citizens of Baltimore in his artistic projects. Among the soloists who will be heard at Heimendahl's philharmonic concerts Mr. Rafael Joseffy is the most prominent one. Miss Emily Winant will probably sing at the first concert.

MRS. SCHILLER'S RETURN.—We take pleasure in announcing that Mrs. Madeline Schiller, the gifted pianiste, has returned to her residence at No. 29 West Thirty-first-st. for the season, and is now receiving pupils as usual. The lady will doubtless be heard in concerts here this season.

PATTI AND NILSSON.—It will be remembered that Patti quite recently sang again for a certain hospital in Wales, which she had already endowed with the golden notes of her miraculous throat to the amount of several thousand pounds. It will also be remembered that Patti has lawfully wedded Nicolini. Well, Mrs. Nilsson, never to be outdone or outshone by the greatest of prima donnas, announced her second marriage as quickly as she could, and now sends word to the Jenny Lind Infirmary for Sick Children that she will come and sing for them at any time they choose to appoint. Truly, la diva Patti is a powerful factor in the world, when she can make her rivals commit matrimony and benefit hospitals from sheer force of example! The motive may not be the purest, but good follows in the line of charity, at any rate. Christine Nilsson and her future hubby are still waiting for the dispensation of the Pope. For a couple of ardent lovers it's a long time to wait. Let them hie to Friar Laurence's cell.

LISZT'S "ST. STANISLADS."—It seems to be tolerably certain that Liszt had not completed the oratorio "St. Stanislas," which, it was expected, would have been ready for performance next year. So far only a few fragments of the score have been discovered. His method of work was exactly the same as that followed by Sardou. Liszt, like the dramatist, never put pen to paper till he had the entire work thought out, down to its minutest details. The same trait is recorded of Bizet, who had an opera on the subject of the "Cid" composed in his head and ready to be committed to paper when death overtook him. That Liszt had practically composed the oratorio, the existence of the few fragments found, the most important of which is a finale of vast proportions, may be considered as being established; and it is even possible that a search among the composer's papers in Rome and Pesth may bring to light further portions, if not the complete score. A cable despatch from Vienna, dated September 29, says that the Municipal Council of Oedenburg have decided to erect a monument to Liszt, and to solicit donations therefor at home and abroad.

SCARIA.—Emil Scaria's death called forth many expressions of sympathy from his numerous colleagues at the German opera-houses. His insanity manifested itself in various tragicomic ways during the last months of his life. Shortly before his retirement from the Vienna opera he used to embarrass his family by going about town and making the most extraordinary purchases. One day he went to a tailor and ordered a fur overcoat for summer use, adding that he wished to have it lined with elec-

tric light! He also insisted that he would have to direct the Bayreuth performance this summer, because Bismarck (!) desired it. Curious stories are told regarding the weakness of his memory. In Vienna he was obliged to have 125 rehearsals of "Die Walküre" before he knew the part of *Wotan*; and after every intermission of a few months he had to learn it anew. At Bayreuth, where Wagner would not allow a prompter's box, Scaria was allowed, as a special privilege, to post his daughter where she could whisper to him. Scaria was not rich, but left enough to insure his family against want.

RUBINSTEIN.—Rubinstein has just finished his sixth symphony, which will be produced for the first time at one of the next Gewandhaus concerts, in Leipzig, under the composer's direction. A private hearing of it was had by Rubinstein, at Petersburg, and we are informed that the work is a very beautiful one. The first movement is in Beethoven style, form and spirit of invention. The slow movement is said to contain one of those exquisite broad melodies that have made Rubinstein famous as a composer. The scherzo is characterized as almost "diabolical" and the last movement is built on Russian themes, which are treated with Rubinstein's well-known skill. We may have a chance to hear the new work at the fifth Philharmonic concert, if Mr. Thomas succeeds in getting the manuscript score.

BERLIOZ'S STATUE.—The statue of the composer Berlioz will be unveiled in Paris on October 17. Ambroise Thomas, on behalf of the Conservatoire, and Henri Delaborde, representing the Academy of Arts, will deliver the orations. On the same day a tablet will be placed on the house in the Rue Calais in which Berlioz died.

HENSCHEL.—Mr. and Mrs. Georg Henschel will make a social and professional visit to this country at the close of the series of orchestral concerts announced under Mr. Henschel's direction in London during the coming winter. Mr. and Mrs. Henschel will reach Boston late in March, and will be heard in one or more concerts during their stay.

PRATT WILL PRODUCE.—Mr. S. G. Pratt will produce his opera, "Dr. Antonio," in Chicago this winter. It will first be done in concert form, with soloists and chorus.

CUTLER IN BOSTON.—Dr. Henry Stephen Cutler, the organist and composer, has taken up his residence in Boston after an absence of twenty-five years, during a part of which time he has been connected with Trinity Church, New York.

TREBELLINI.—Mrs. Trebellini, the eminent contralto, and Mr. Musin, the violin virtuoso, who will appear this season in concerts in the United States and Canada under the management of Mr. L. M. Ruben, are expected to arrive in New York October 10, by steamer Germanic.

SARASATE TO COME TO AMERICA.—We give to our readers to-day an excellent picture of the great violin virtuoso, Pablo de Sarasate, who visited this country from 1874 to 1876. Since that time he has taken all Europe by storm with his masterly playing, fine style, exquisite tone, artistic fire and marvelous technic. Sarasate intends to soon return to this country, and also his pupil, the famous young American violiniste, Miss Nettie Carpenter, is, we understand, soon to make her début in this country.

HOME NEWS.

—Blind Tom is giving concerts this week at the Academy of Music, Baltimore.

—Mrs. Rive-King will probably give a concert in Buffalo early in November.

—The fall term of the Peabody Conservatory of Music, Baltimore, began on Friday last, October 1.

—Mr. Wilhelm Gericke sailed for New York last Saturday, and may be expected back in Boston a week hence.

—The New York Vocal Union will give concerts at Chickering Hall on November 30, February 8 and April 26.

—The announcement is made that the Kneisel string quartet will give a series of six chamber concerts during the coming season in Boston.

—The second Sunday night concert was given at the Casino last Sunday evening, when the Armanini mandolin quartet, Miss Belle Cole, the mezzo-soprano, and J. Levy, the cornetist, furnished the entertainment.

—The Orpheus Glee Club, of New York, conducted by Mr. C. Mortimer Wiske, will this season give three concerts at Chickering Hall. The dates set down for the performances in question are December 2, February 3, and April 14.

—The soloist at the first public rehearsal and concert of the Boston Symphony orchestra, October 15 and 16, will be Mrs. Julia Rive-King, pianist. The program, in addition to a piano-forte concerto yet to be chosen, will include the "Euryanthe" overture, the Hungarian rhapsody No. 2, Liszt, and the symphony No. 4, "Italian," Mendelssohn.

—Miss Kate Bensberg, late of the American Opera Company, and the Carl Ross Troupe, in London, is to go on a tour under the management of Mr. Max Strakosch. Her support will include Miss Pauline Montegriffo, contralto; Mr. Ross David, tenor, and Mr. Frank Walker, basso; Mr. Romualdo Sapio will be the musical conductor. The company will give scenes and acts from operas, and the one-act one, Baile's "The Sleeping Beauty." It is intended to give the performances with scenery and costumes.

—Miss J. Hauser, the charming young pianiste, has just returned from her vacation trip to Europe.

—Miss Dora Valesca Becker assisted in the grand popular concert given at Allyn Hall, Hartford, Conn., on last Friday evening, and scored her usual success as a talented violinist.

—The St. Louis Choral Society, under the able conductorship of Mr. Joseph Otten, will render during the coming season "The Creation," "The Messiah," Verdi's "Requiem" and Bruch's "Arminius."

—Mr. Stanton, of the Metropolitan Opera-House, asserts that the German opera season's subscription has already greatly exceeded that of last year. Its success is therefore assured beyond the shadow of a doubt.

—Mr. John F. Rhodes, the violinist, and Blumenberg the violoncellist, of the Mendelssohn Quintet Club, left this city on Sunday evening for Boston, where the club is now rehearsing for the concerts of this season, which open on October 11.

—San Francisco is to have fine chamber music.

Henry Heyman will give a series of chamber-music recitals, beginning

very soon.

He has organized a strong quartet, and he proposes

to produce a number of novelties, introducing also vocal numbers.

A number of society people are interested already.

—Miss Gertrude Griswold will sail from Liverpool in the Etruria on October 23 to join Colonel McCaull's Comic Opera Company. She will make her first appearance at McCaull's Opera-House, in Philadelphia, in Dellinger's new opera of "Lorraine," and will be seen later in the same opera at the Star Theatre, this city.

—The applications for admission to the School of Opera have been so numerous that the time fixed for examination did not suffice and had to be carried over into the present week. There are over three hundred names registered as applicants for entrance in the competitive examinations to decide admission to the school this season.

—The season of German opera at the Metropolitan will be opened with Goldmark's "Queen of Sheba," which is sure to draw a big house. Niemann will not make his début as *Tannhäuser*, as originally announced, but according to his own expressed wish will appear as *Siegfried* in "Die Walküre" for the first time before a New York audience.

—The appearance of Minnie Hauk and company, consisting of Mattie Mullenbach, contralto; Mr. Spigarioli, tenor; George Fox, baritone, and Chevalier Kontski, pianist, crowded New Market Theatre at Portland, Ore., to its utmost capacity on September 21 and 22. The program was excellent and gave great satisfaction. The company is now on the Puget Sound circuit. Efforts are being made to secure one more concert at Portland before their departure East.

—"Waldemar, or, The Robbers of the Rhine," a comic opera in two acts, by William Fullerton, Maurice Barrymore and W. Beatty-Kingston, will probably be produced in London toward the end of the autumn. The American rights have been purchased by Colonel McCaull, who will produce "Waldemar" early next spring in New York, Boston and Philadelphia simultaneously. Among the singers engaged by him for the piece are Miss Gertrude Griswold, Miss Soldene, Mr. Perugini and Mr. Oudin.

—On Thursday evening George Jardine exhibited their grand organ in St. John's Church, of Yonkers. The organ contains three manuals and forty stops, five being on the pedal and one of 32 ft. tone. The performers were Messrs. Walter R. Johnston, Frank W. Taft, and Edw. G. Jardine, and on Sunday they exhibited their large organ in the Church of St. Mary the Virgin, of this city, which contains many new and beautiful effects. The performers were Messrs. Prentice, Warren, Mulligan, Mosenthal and Jardine.

—Emma Abbott will begin her sixth annual season in Montreal. The company is booked for forty weeks, playing in all of the principal cities, including San Francisco and other cities on the Pacific Coast. Among Miss Abbott's productions for the season will be "Carnival of Venice," "Lucretia Borgia," "Crown Diamonds," and "Paul and Virginia" will be revived." The principal artists are Emma Abbott, Elida Varena, Lizzie Annandale, Bertha Fricke, A. Montegriffo, F. Michelena, William Pruet, William Broderick and Walter Allen.

—Mrs. Inez Fabbri and Jacob Muller have opened an opera-school at their residence, 822 Larkin-st., San Francisco, Cal. These artists are well known all over the world as good teachers. Some of their pupils have reached a prominent place in the profession, such as Anna Elzer, Royal Imperial Opera, Stuttgart; Cecilia Adler-Alma, Grand Opera, Frankfort-on-the-Main; Edith Corlett, with the Carleton Company; Lulu Evans, with her own company; Chapman-Simons, church singer, New York; Anna Ainsworth, New York concerts; Ivy Wandesforde, Lilly Post and others.

—The Brooklyn Philharmonic concerts will occur on the evenings of October 30, December 18, January 22, February 12, March 12 and April 2, and the usual Friday afternoon public rehearsal will precede each concert. The principal numbers of the program to be interpreted on October 30 are Beethoven's C minor symphony and Brahms's D major symphony No. 2. The second concert will take the form of a "Liszt Memorial," and the dead composer's "Legend of St. Elizabeth" will be sung. Rubinstein's "Paradise Lost" is reserved for the fifth concert, and a new symphony is promised for the sixth.

—The musical, dramatic and society journal known as *The Keynote* has ceased to exist.

—Miss Hattie Louise Simms, the fair soprano, has returned from Europe and will probably appear with Angelo in Italian opera.

—Max Vogrich and his wife have arrived here from San Francisco. This adds two good artists to the ranks of our musical profession.

—The season of Italian opera at the Academy of Music will be ushered in on the evening of October 18 with a performance of "Ione," by Petrella. On October 20, "Luisa Miller," by Verdi, will be sung and on October 22 the same composer's "I Duo Foscari" is to be represented. The sale of seats for single performances is now progressing at the Academy of Music.

—The New York Philharmonic Society has just issued its prospectus for the coming season. It contains but little that has not been published in this journal before. The concerts, which for the first time will take place in the Metropolitan Opera-House, will be given on Saturday evenings, November 13, December 4, January 14, February 19, March 19 and April 9, the concerts, as usual, being preceded by public rehearsals on the Friday afternoons preceding the Saturday concert dates. The orchestra will consist of 110 players. The soloists are Miss Emma Juch, Miss Lilli Lehmann, Mr. Ludwig and Mr. Rafael Joseffy. The following are among the novelties announced for the season: At the first concert Miss Emma Juch and Mr. Ludwig will be heard in scenes from Rubinstein's "Nero," which will be given for the first time, and the orchestra will play Anton Bruckner's new symphony (No. 7) in E major, for which extra instruments have been built at the order of Mr. Thomas, in Europe, this summer. At the second concert, in which Miss Lehmann will be heard in the finale from Wagner's "Götterdämmerung," a new symphony by Tschaikowsky, after Byron's "Manfred," will be played. At the third concert the novelty will be Brahms's symphony in E minor (No. 4). At the fourth concert there will be a new symphony by Saint-Saëns, played from MS., and this program will also contain Brahms's second concerto for piano, with Mr. Joseffy. At the fifth concert, although Rubinstein's dramatic symphony is announced, an entirely new symphony by him will be played for the first time if the score is received in time. At the sixth and last concert there will be a new symphony by an Italian composer, Alberto Franchetti, which has proved a remarkable success in Italy, and Raff's adaptation for orchestra of Bach's "Chaconne," which Raff has dedicated to the New York Philharmonic Society, will have another hearing.

—The American Opera Company makes the following announcements:

The dates for the season, as far as arranged, are as follows: Philadelphia, November 15, one week; Cincinnati, November 22, one week; St. Louis, November 29, one week; Chicago, December 6, two weeks; Brooklyn, December 27, one week; New York, February 28, five weeks.

Mrs. Cornelia Zanten, a European artist of the first rank, has been engaged for leading contralto and mezzo-soprano, and Miss Bertha Pierson, a clever young soprano from Germany, has also been engaged. Mrs. Fursch-Madi, the well-known dramatic prima donna, and Directress of the National Conservatory of Music, will be heard in certain special roles. Among other additions to the company are Miss Carlotta Pinner, a young American soprano, and Miss Laura Moore, a young dramatic soprano, who left America some years ago to study at the Paris Conservatory. She recently gained the first prize there. There are three new American tenors: Charles O. Bassett, Henry Bates and Charles M. Wood. Other attractions are John E. Brand, an American baritone, who has appeared with success in several opera companies, and D. M. Babcock, the basso. Miss Emma Juch will remain the lyric prima donna of the company, and the re-engagement of Pauline L'Allemand will be recognized as another pleasurable feature.

The works that will be added to the repertoire and are now being prepared for most elaborate production are "Faust," "Aida," "The Huguenots," "Tannhäuser," "Oberon," "Nero," Halévy's "L'Eclair," Massé's "Galathée," the grand ballet "Copélia," by Delibes; "The Corsair," grand ballet, by Delibes and Adam, and the "Bal Costumé," by Rubenstein, which will be given in its entirety for the first time in this country.

The Thomas orchestra has been strengthened for this season. Mr. Thomas will again be the musical director and conductor, and Professor Bouhy, the vocal director of the National Conservatory, will have the same post in the American Opera Company.

The chorus numbers six voices, and is very much stronger than last season's. The ballet has been increased and will number ninety-six dancers. The premieres are: Miles, Ginri, De Gilett, Carozzi and M. Cammarano. The first quadrille consists of Miles, Riccio, Vio, Astegiani and Maveroff.

There will also be four in the second quadrille, fifty-two cordelettes, twenty advanced pupils of the American opera ballet school and twelve male pantomimists. The ballet will be the largest ever seen in this country. Thirty-six new cordelettes have been especially selected from the various opera-houses of France.

The new scenery is being painted by the best available American artists and the estimated cost of the scenery, costumes and stage paraphernalia for the works which are being prepared for this season exceeds \$150,000.

Weigl, an Austrian composer, had written a quartet which the Emperor Francis felt called upon to lead, only that he played his part all through without taking the slightest notice of accidents, until the composer, nearly on his knees, advanced and most reverently said: "Would your Majesty grant my humble prayer for a most gracious F sharp?" —*Temple Bar*.

NEATLY TURNED.—Young Candid—"Did you ever hear such horribly discordant, ear-splitting, infernal—" Old Proud-fut—"Sir-r! That's my eldest daughter, and—" Young Candid—"I repeat, sir, such infernal clatter as the idiots behind us are making. Why, I can't hear a word of the song." —*Tid-Bits*.

The Abbé Liszt, one of the greatest pianists the world ever produced, died poor. There are a good many people in this country who seem likely to die poor pianists. —*Springfield Union*.

Thalia Theatre.

THE Thalia Theatre was re-opened for the season on last Friday night, when the house was crowded with a throng of our German citizens. Manager Amberg evidently was delighted with the success of the opening night, and rushed about with the newly-acquired *ordre pour le Merettig* in the lapel of his coat and a broad, stereotyped smile on the vast expanse of his facial development.

The performance of the evening was the revival of Lortzing's comic opera "Undine," which time-worn and somewhat old-fashioned, but melodious work, has not been heard in New York for over a quarter of a century. It cannot be said that last Friday's performance was a great artistic success, for none of the ladies in the cast was equal to her task.

The newly imported prima donna of the Thalia Theatre, Miss Lucia Colmer, who made her debut as *Bertalda*, was simply a terror. Her voice is as thin as her arms, and with both of them she did not know what to do. Miss Selma Kronold, in the title-role, was hardly well at ease. She sings with a fair amount of expression, but her acting is without grace. In the finale of the first act, where the lady has to mount a horse, she suddenly remembered that it happened to be the second day of the Jewish New Year's festival and the evening before the Sabbath day, and as on either of these religion forbade Miss Kronold to either drive or ride horse-back, the lady put forward her wrong foot, and consequently could not be lifted on the charger. The scene was more comical than anything else that occurred during the performance of this comic opera.

Of the gentlemen Ferdinand Schlitz, the tenor, who represented *Ritter Hugo*, tried to make up in costume what he lacked in voice. In the first act his tights had the unquestionable appearance as if he had inadvertently sat down on a bench that had lately been painted a bluish-green color and was not yet dry when the unlucky knight had visited it. In the second act he appeared in the costume of *Lohengrin* resplendent in a silver armor. The only really satisfactory singer was the baritone, Mr. Otto Rathjens, who sang and acted *Kühlehorn* equally well, and scored the only genuine success of the evening. The rest of the cast does not call for special comment.

Mrs. Rivé-King's Engagements.

MRS. RIVE-KING'S time for her thirteenth annual tour is now all filled. She opens in Boston on the 15th and 16th of this month, and will play in the following cities: Boston, New York, Washington, Baltimore, Philadelphia, Albany, Troy, Poughkeepsie, Hudson, Kingston, Utica, Syracuse, Auburn, Binghamton, Ithaca, Cortland, Watertown, Oswego, Canandaigua, Elmira, Rochester, Geneseo, Lockport, Buffalo, Dunkirk, Titusville, Bradford, Oil City, Ashtabula, Painesville, Cleveland, Detroit, Toledo, Sandusky, Pittsburgh, Wheeling, Zanesville, Wooster, Columbus, Springfield, Urbana, Dayton, Cincinnati, Lexington, Louisville, Indianapolis, Evansville, St. Louis, Springfield, Mo.; Joplin, Kansas City, Ottawa, Kan.; Topeka, Emporia, Lawrence, Leavenworth, Atchison, St. Joseph, Lincoln, Omaha, Council Bluffs, Des Moines, Oskaloosa, Hannibal, Quincy, Jacksonville, Springfield, Ill.; Bloomington, Peoria, Gatesburg, Burlington, Davenport, Rock Island, Iona City, Cedar Rapids, Mankato, Minneapolis, St. Paul, Winona, Eau Claire, Lacrosse, Steven's Point, Appleton, Oshkosh, Ripon, Fond du Lac, Portage City, Madison, Watertown, Milwaukee, Chicago, Grand Rapids, Kalamazoo, Battle Creek, Adrian, Bay City, Saginaw, Lansing, Port Huron, London, Canada; St. Thomas, Toronto, Hamilton, Ottawa, Montreal, Quebec—one hundred and nine cities and one hundred and twenty-six concerts. The larger cities will have two and three concerts each. Almost the entire season has been booked on certainties, something unprecedented in the history of a pianist.

"The Commodore."

THE début of Miss Violet Cameron at the Casino on Monday night brought together at that pretty resort of amusement a motley lot of first-nighters, deadheads and dudes and this triple, but rather mixed contingent worked hard to create a success for the English lady, which she otherwise would not have been likely to achieve, nor will she in our estimation be able to sustain it for any length of time. She is a fair actress of rather graceful manners; her voice, however, has little sweetness, and through that coarse, almost male quality which pervades it, her vocal organ assumes the timbre of that usually attributed to an Irish cook. Miss Cameron's hands likewise have a leaning in that direction, and as for her appearance as *Captain René*, we must confess that she is not exactly the figure to advantageously sport doublet and hose, which she does in three different colors during the three acts of the operetta.

Of Miss Cameron's support not much more can be said than that it is worthy of the star; Miss Constance Loseby, however, as *Zoe, the Creole*, excels all her comrades in that she is the possessor of at least an agreeable voice which she uses to advantage and of an acceptable stage appearance and manner of acting. Of the male portion of the cast the least said the soonest mended.

"The Commodore," which is Offenbach's "La Creole," brought out in Paris at the Bouffes Parisiennes, and which met with great success at the time of its first production in 1874, has more farcical dialogue than music, but what there is of the latter is very pretty, catching and effectively orchestrated. This latter circumstance deserves special mention, as the orchestra at the Casino, as usual, did very well and the chorus also deserves praise. As for the

translation of the very amusing French dialogue, Messrs. H. B. Farnie and R. Reece, who prepared the English version, cannot be said to have done it justice. It fell far short of the original in many instances, and consequently fell flat with the audience. It abounds in the cheapest puns.

The opera, as is customary at the Casino, was well put on the stage and notably the setting of the third act, "On board the Commodore's vessel," was very pretty and effective.

Constantin Sternberg.

WE are in receipt of the following letter regarding Constantin Sternberg's entertainments:

Editors Musical Courier: PHILADELPHIA, September 29, 1886.

Having received a circular of Constantin Sternberg's Musical Evening, and being chairman of the musical committee of a club here, I would like to ask you what you think of the entertainment, and if there is any artistic merit in it. Yours truly, J. W. D.

We have frequently seen and heard Mr. Constantin Sternberg, and have expressed our opinion about his artistic attainments, so that we hardly need to repeat them. As a musician of thorough knowledge, as a composer of merit and pronounced individuality, as a musicianly clever pianist, he ranks with the best men in this country, and his idea of letting the audience make the program for his recitals is certainly new, attractive, and only possible with an artist who commands so large and variable a repertory as Sternberg does.

His way of addressing his audience is very pleasing, and the explanations he gives previous to his playing are certainly both instructive and entertaining. As to his sketches or caricatures, we confess that we, and with us a large company made up of the most select artists and journalists of New York, have laughed heartily over them; at the same time we had to admit that a keen observation and a thoroughly artistic tendency has originated them. We may safely say that with all novel ideas it depends very much upon the way how they are put before the public, and Sternberg, who, according to his own statement, discovered his humorous talents only lately, seems to have found the right way.

Finally, we can state from our own experience that almost all musicians of a higher order are humorously inclined, and in semi-public circles do similar things as Sternberg does publicly; Berlioz did not even hesitate to publish his humorous musical books, likewise did Wieck, Clara Schumann's father and others.

Caricaturing is a perfectly legitimate branch of art, as long as it is done artistically, and we have never seen Sternberg committing any low show business. You may engage him, and we can safely predict a very enjoyable evening.

We Shall Keep It So.

WATERBURY, Conn., September 30, 1886.

Editors Musical Courier:

IN remitting subscription for one year, July 7, 1886, to July 7, 1887, I cannot refrain from telling you how much I admire THE MUSICAL COURIER. It comes very near my ideal of a musical paper—bright, "live" and fearless—keeping up with trade matters, but not allowing them to cover more important ones, enthusiastic without "gush," firm without sauciness. Keep it so. Yours truly, ALEX. S. GIBSON,

Organist First Congregational Church.

You can heighten the popularity of an amateur cornet-player by pouring a quart of boiled tar in his cornet while he is asleep. If this doesn't succeed use a sledge-hammer instead of the tar.—*Life*.

Harry (who has the idea, but forgets the precise words)—Oh, sister, Mrs. B. told me to tell you how awfully kind of you to sing, as it's so hard to get anyone to do it nowadays unless they sing well.—*Exchange*.

The famous green-corn dance of the Seminoles is described by a witness as a "wild, grotesque series of leaps and contortions to the weird music of a dirge-like, mournful chant." The green-corn dance is very much the same in this part of the country, only there is no music.—*Puck*.

At a revival meeting in a country town not long ago a young convert, who was by business a milkman, arose to speak. Just at that moment one of the brethren started in with the hymn, "Shall we gather at the River?" —*Puck*.

A new book is called "Songs Unsung." This is all nonsense; when a song is once sung, you can't unsing it. You can cover the double nought if you have the chips, and uncover the potatoes if the cover isn't too hot to hold; but you can't unsing a song any more than you can unkick a kick. If you could, we should be going around with a meat-axe getting about 91,975 different renditions of "Sweet Violets" unrendered, as it were.

Landlord—"Any arrivals to-day, Mr. Skarpsin?" Clerk—"No, sir; 'Nothing but Leaves,'" and he went on humming the air of that beautiful hymn.—*The Rambler*.

Frilvolous Mother—"I want Lillian to be highly accomplished—fit to shine in society. She is only ten now, but she can sing quite sweetly. Lillian, sing 'Pull down the blind, dear.'

"Hark! What's that?" "Oh, that is in Bumblebeg's. He's got the German band." "The deuce he has! Why don't he do something for it?" —*Boston Transcript*.

From London comes cable information that Edward Solomon, of Lillian Russell fame, is still in prison on the charge of bigamy preferred by his first wife. His attorney tried to get the bail reduced this week, so that he might be at liberty, but the magistrate refused. Matters look very squarely for Mr. Solomon.

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Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P.M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, OCTOBER 6, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING.

JOHN E. HALL, WESTERN REPRESENTATIVE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, October 2, 1886.

A REMARKABLE amount of business in the retail line has been done during the last week, all the houses having shared in it, and it is hardly necessary to say that the wholesale trade has been equally satisfactory; the only ground of complaint is that payments are not as prompt as could be wished for on the installment sales. This manner of doing business has obtained a strong foothold here, a very large proportion of the retail sales being consummated in this way.

Mr. Wm. E. Wheelock was in town for a few days; the new branch store is now in trim to do business, quite a good stock of both the Wheelock and Stuyvesant pianos being on the floor. Two very handsome cases, one in mahogany and one in French walnut, are worthy of notice as being good exponents of the capability of the Wheelock factory. This branch has already done some business, both wholesale and retail. Mr. Wheelock left for New York on Thursday evening last.

Mr. H. B. Fischer, of J. & C. Fischer, stopped here for a brief time only; he is on his way to California, and will stop at important points on the way.

Mr. Edward Behr, of Behr Brothers & Co., was in town, and reports having had a successful trip. He left for Milwaukee, where he was to meet Mrs. Behr; from thence he returns direct to New York.

The only other New Yorker who was in Chicago, that we could learn of, in the music trade, was Mr. Saloman, of the Kranich & Bach house.

It is now stated that Mr. Gildemeester, of the Chickering house, will positively be in town next week, and that some arrangement will be made to place Chickering pianos. At the risk of displeasing some cranky trade journalist, we would say that we hope they will succeed this time, and, if they do not, would be glad to welcome them as their own representatives, and still retain the opinion that this latter course would be best.

The Sterling Company was most unfortunate in their selection of a representative when they first came to Chicago and their business was very far from satisfactory, but under the management of their present manager, Mr. J. R. Mason, and the course pursued by him, it is truly astonishing what they are now accomplishing. One of the largest and most successful dealers in Kansas has just started in handling their pianos and begins with an order for ten. F. H. Durbin & Co., of Milwaukee, Wis., have also taken hold of the Sterling pianos.

Mr. A. Rosenbecker, who is a thorough musician and a fine violinist, began his ninth season of Sunday afternoon

concerts last Sunday at Brand's Hall, on the north side. Mr. Rosenbecker is assisted by Mr. Ed. Lux, piano; Mr. F. Volk, violin; Mr. H. Allen, viola; Mr. R. Schoesling, cello, and an orchestra of upward of thirty musicians.

The W. W. Kimball Company gave a musical reception Thursday evening to Mr. August Hyllested, which was enjoyed by a goodly number, mostly Scandinavians; the program, except the portion furnished by Mr. Hyllested, consisted of Swedish music. Mr. Hyllested played a Beethoven sonata, three numbers from Chopin and his own arrangement of Von Weber's "Invitation to the Dance," which, while retaining all the original harmonies, was elaborated with runs in thirds and sixths taken in the usual tempo of scale passages. In this composition he showed his facility in overcoming the technical difficulties on the piano to a very rare degree. Mr. Hyllested had several artists to aid him, among them being Mr. T. Lammers, a very fine Swedish baritone singer, but as we don't purpose writing a criticism we will simply say they were all good and it was very enjoyable.

Mr. Emil Liebling gives a musical evening next Thursday at Kimball Hall to his pupils and friends; he will be assisted by Mr. T. Lammers, baritone, Mr. Carl Becker, violin, and Mr. H. M. Wile.

The article last week in THE MUSICAL COURIER on doctors has caused considerable remark, mostly of a complimentary nature, and Mr. Hyllested says in connection with his subject that a certain nobleman applied for a degree for one of his horses and was told that they were mostly bestowed on donkeys, but never on horses.

Mr. S. E. Jacobsohn, of the Chicago Musical College, is to appear at a grand sacred musical on Sunday evening, October 10, which is to be held at the Cathedral of the Holy Name. Several other prominent local artists will take part and a choir of fifty voices. The conductor and organist is Mr. H. C. Bessler.

Following are the names and addresses of visiting dealers: Warren Collins, Waco, Tex.; S. W. Bridge, Oshkosh, Wis.; Mathews & Beckler, Sioux Falls, Dak.; Geo. W. Chatterton, Springfield, Ill.; Mrs. Wentz, of Wentz & Co., Sterling, Ill.; Allen Winch, Hastings, Neb.; F. H. Collins, Janesville, Wis.; J. Z. Mosbacher, Sandwich, Ill.; J. W. Heindrich, Havana, Ill.; H. L. Zeller, Cassopolis, Mich.; J. R. Balliet, Belvidere, Ill.; Anton Wulff, Racine, Wis.

THE CHICAGO "MENDICATOR."

THE last issue of the Chicago *Mendicator* had a beautiful picture, on its outside page, of Francesca, but as it did not publish the biography of said Francesca we must remain in ignorance of the position the said Francesca occupies among the leaders of the Chicago music trade. We are compelled to believe that the said Francesca belongs to the Chicago music trade, for when the Chicago *Mendicator* started out to publish these large pictures of prominent men of the Chicago music trade we had full confidence that this thing would last at least two or three years. It is only about one month since the Chicago *Mendicator* began this new move and in all probability the said Francesca is another shining example of the music trade. May be, the said Francesca is a New York or Boston piano manufacturer. We give it up.

In the same number the Chicago *Mendicator* makes this statement: "The Earhuff piano is also meeting with a good demand." Now, we have very little to say about the Earhuff piano except this: John G. Earhuff & Co. publish a catalogue in which that firm states that it manufactured pianos. Well, the fact is that the said firm did not manufacture pianos, and consequently that catalogue published to the world at large a most undignified and unqualified falsehood. The Chicago *Mendicator* helps to propagate that falsehood. Here are some truths published by THE MUSICAL COURIER:

CHATTEL MORTGAGES.

Aug. 20. The Indicator Company, to W. N. Alley, on Office Furniture..... \$175
 Sept. 9. O. L. Fox, to W. N. Alley, on Furniture and Steinway Piano, No. 27,519, at 70 Laflin-st. \$397
 Chestnuts!

MORE LIGHT IN BOSTON.

LAST week we published the following inquiry and reply to it:

No Light & Bradbury.

119 SUMMER-ST., BOSTON, September 27, 1886.

Editors *Musical Courier*:

Can you tell me who is making an upright piano and placing on the name of Light & Bradbury? How long since has there been such a firm in New York?

Yours respectfully,

W. H. ROBBINS.

If anyone places the name of Light & Bradbury on a piano it is a stencil operation, as there is no such a factory. Many years ago there was one and then it was, after an interregnum, followed by Light & Ernst. When Ernst died a few years ago the firm-name and what was left of the business was sold to a new firm, which called itself "Sturtevant & Co., successors to Light & Ernst." That firm failed this year and with its failure Light & Ernst were extinguished, probably forever, unless now and then a cheap stencil piano has itself compounded by someone who stencils it Light & Ernst. No one would dare to use the name of Light & Bradbury, for the name of Bradbury on a piano is valuable and is the property of Mr. Freeborn G. Smith, the manufacturer of the Bradbury piano. A piano marked or stenciled "Bradbury" and manufactured, as it says on the piano, by F. G. Smith, is O. K. But do not buy a piano stenciled Light & Bradbury until you ascertain who the maker is; after that point has been ascertained you will probably do most anything except buy that piano.—EDITORS *MUSICAL COURIER*.

Since the publication of the above we have received information that the Light & Bradbury piano in Boston can be seen at 19 Worcester-sq., in that city, and by a queer coincidence Mr. C. D. Blake, the great American composer and dispenser of stencil and other pianos in Boston, resides at 19 Worcester-sq.

Mr. C. D. Blake at one time lived on Columbus-ave., Boston, and by another queer coincidence there was always a piano on sale in the house he occupied, which piano had to be "sacrificed," as the advertisement said.

Now it seems that he lives at 19 Worcester-sq., and by another queer coincidence pianos are being "sacrificed" at 19 Worcester-sq.

We, of course, do not blame Mr. Blake for occupying his spare moments—those moments when he receives the inspirations which are subsequently found in his classical compositions—in "sacrificing" pianos to the deluded people who do not possess ordinary common sense; at the same time we reserve the privilege of making these statements for the purpose of protecting the legitimate piano trade of Boston instead of quietly permitting Mr. C. D. Blake to "sacrifice" too many pianos at 19 Worcester-sq.

WE understand that it is claimed that additional evidences of dishonesty have been discovered in the books of Guild, Church & Co., of Boston, implicating Willis O. English, now in jail on the charge of embezzling \$8,000 from that concern. We also understand that his case will be pushed now. All right; that is just what every honest piano man desires. Every rascality should be punished and pushed hard, and not condoned. The books of Guild, Church & Co. were not kept on the double-entry system, with its checks and balances. No individual account of George M. Guild was kept; no merchandise account was kept; no interest account was kept; no bills receivable account was kept; no bills payable account was kept. How can an embezzlement be found in such a system of bookkeeping? If the man did anything at all he stole; he is a thief, then. He could not have embezzled when no system of checks and balances existed to prove an embezzlement.

Mr. Fessenden, the trustee, is reported to be a man of high honor and a man of the world. He probably knows what he is about when he is engaged in pushing the English case. When the English trial takes place (and we are now in a position to say that it is very doubtful that English will ever be tried on these charges), the so-called books of Guild, Church & Co. must be produced in court. Then the great comedy will enter upon its last scenes. It may, however, develop into a tragedy.

During the time that Mr. F. G. Smith and his son were on their visit to Chicago, when the F. G. Smith establishment was opened in that city, those two gentlemen were entertained most royally by Mr. J. N. Camp, of Estey & Camp. Last week, during Mr. Camp's presence in the East, he was the guest of Mr. F. G. Smith at the latter's palatial residence in Brooklyn.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

STERLING PIANOS AND ORGANS, —MANUFACTURED BY— THE STERLING COMPANY,

C. A. STERLING, President. R. W. BLAKE, Secretary and General Manager.

PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO CORRESPOND FOR PRICES.

Western Office and Warerooms:

179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

THE STERLING COMPANY.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

KRAKAUER

BROS..

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS :

40 Union Square, New York.

FACTORY : 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.
Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:
415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

THE TRADE LOUNGER.

THE American Exposition in London will be made a great success under its present excellent management. The following cablegram to the *World*, last Sunday, gives the latest news on this important subject:

LONDON, Oct. 2.—Mr. John Robinson Whitley, who represents the English side of the American Exposition in London, has returned from America and has cleared up the situation as to that enterprise. Contracts for the site have been signed this week, and men have gone to work to clear the ground for the buildings. The site selected is at Earl's Court, a very central location and convenient to railroads. The contractors agree to have the building ready in ample time, and applications for space are numerous. Mr. Rufus M. Smith, who was chief of the Installation Bureau at the Centennial Exposition, has arrived, and will fill the same office at the American Exposition. Mr. Townsend Percy, of New York, has been appointed head of the Literary Bureau, and advertising is to be carried on with great activity.

The piano manufacturers of this country who believe in the merits of their instruments can now have them tested by a musical jury which can have no national preferences or prejudices, as pianos made in the United States only will be exhibited. Mr. Henry Wolfsohn, of this city, has already received applications from piano manufacturers and is in negotiation with firms who intend to exhibit their goods. Organ manufacturers are also among the exhibitors, and this trade should make a great showing in London. I hope by all means that the piano and organ trade and the manufacturers of brass band instruments, as well as the makers of high-grade violins, cellos, &c., &c., will give practical evidence to the millions from all lands who will visit the exposition of what is being done in the United States in this industry. Do not delay making application if you desire eligible location and space. Address Mr. Henry Wolfsohn, 331 East Fourteenth-st., New York.

* * *

The New England Organ Company will probably make a handsome display. This company is again at work producing new and effective styles of organs, which will find a ready sale in all the markets where a demand for reed organs exists. The latest style of case is of original design, with raised panel work on the sides and in front, which, with an elevated top, handsomely embellished and altogether highly ornate, makes the instrument one of the most attractive that has been produced. Great care has been taken to make a most substantial case and this new New England organ is another success.

The company continues in its consistent fashion to attend strictly to its own affairs and to push New England organs through its intelligent salesmen, who are always able to back up their statements with the goods they represent.

* * *

Behning & Son have just concluded a large advertising contract to place their advertisements prominently on all the Elevated stations or cars, or both. The firm never had as great a month in business as the past month has been and the prospects are that October will surpass September in the volume of business. Mr. Behning is assisted in his extensive business by his son Henry, who is his partner, and by his second son, Albert, who is the general bookkeeper, while the third son is at work in the factory. The traveling man is Mr. Reinhard Kochmann, who is favorably known throughout the piano trade of the United States.

* * *

The A. B. Chase Company, of Norwalk, Ohio, has just concluded an arrangement with Mr. H. P. Mowry, who takes the road in the interests of the company. It will be remembered that Mr. Mowry had charge of the A. B. Chase Company's exhibit at the New Orleans exhibition. He has been connected with the piano and organ trade during ten or twelve years, is an excellent musician and salesman and will do credit to the A. B. Chase Company among the dealers wherever he goes.

* * *

Beatty has begun advertising in the New York daily papers and in many outside of the city. There is some money "backing" him and he is at his old-time devices, as the following advertisement in a Philadelphia paper evidently proves. A cut accompanies this advertisement:

BEATTY'S MID-AUTUMN OFFER TO
SIGN PAINTERS.

GENTLEMEN:—This elegant Pianoforte can readily be retailed for \$350.00 and upwards. It is a splendid investment anyway, even if you do not want an instrument, to buy to sell again.

We will sell you this Magnificent Golden Upright Pianoforte, New Style, No. 55,555, 7½ Octaves, largest size ever built, handsome Rosewood Cases, French Grand Repeating Action, Patented Overstrung Bass, Three (3) Strings to each Note; Nickel-Plated Beatty's full Iron Frame, every

modern improvement known. By far the sweetest-toned Piano in the world. We challenge its equal for sweetness of tone, Catalogue Price.

\$1,200.00, fully warranted for 10 years, to be made from the very best materials the market affords or ready money can buy, FOR ONLY \$250.00, Net Cash, and we will accept as part payment from this extremely Low Price \$100.00 in SIGNS, to be painted on rocks, fences or line R. R., or boards securely nailed up in a conspicuous place, as follows:

DANIEL F. BEATTY'S
CELEBRATED
ORGANS AND PIANOS,
WASHINGTON, N. J.

Size of signs you must use your own judgment according to space you can find suitable for this kind of work, leaving a balance of ONLY \$150.00. Now, if you are not a Sign Painter, hire one immediately, if you have the remotest idea of buying a Piano in the future, rather than miss this unparalleled opportunity. REMEMBER that we want the Signs up this Fall everywhere, and this particular new style, now ready for 1887, introduced right away, is the only reason for this special offer to you. Be sure to Remit the Balance, \$150.00, immediately by Post-office Money Order, Registered Letter, Bank Draft or by Express, prepaid, thus securing this Great Bargain before it is accepted in your vicinity by another. Positively but one Piano will be sold in any one town upon above terms. If you do not want a Piano yourself, order anyway as an investment, for it readily can be sold at retail for \$350.00 and upwards. Do not offer to sell for less than \$350.00. All instruments positively boxed and shipped same day your order is received. Hundreds always ready that can be boxed and shipped in an hour's notice. Signs to be Painted Immediately after receipt of Piano and found as represented.

* * *

Now this advertisement, as every intelligent sign-painter or any one can see, is a fraud on its face. A piano of reputable make, which is catalogued at \$1,200; a piano as Beatty says, "largest size ever built;" a piano "made of the very best materials the market affords," such a piano cannot be bought for \$350, or any sum near that figure. Moreover the advertisement conveys the impression that Beatty is making pianos. That is a falsehood. This instrument which Beatty offers for sale is not made by him, but is a cheap New York stencil piano which is of no earthly good from a musical point of view. In fact the whole business is nothing less than a downright imposition, and I hereby give notice to Mr. Daniel F. Beatty that THE MUSICAL COURIER will not permit this humbug of his which he is endeavoring to perpetrate upon the public, chiefly with the aid and assistance of the religious press of this country, to make any headway.

* * *

Moreover, Mr. Beatty must not forget his own record. People who sent money in advance for instruments which Beatty was to ship and which he never shipped, simply lost that money. If Mr. Beatty wishes to prove to his friends and to the music trade that he is as honest as he claims to be, let him satisfy those people first and not hide behind a legal technicality. He will not be able to do the kind of business again which he once did in Washington, N. J. He may have friends and backers and their names together with his will be printed in these columns if any Beatty racket is to be played upon confiding people who are duped by Beatty's advertisements in religious newspapers. The hundreds and thousands of legitimate piano and organ dealers and salesmen will again help THE MUSICAL COURIER in exposing in their respective localities the Beatty system, and this time, we mean business, all the way through. No more Beatty rackets!

* * *

Mr. Horace Waters, Jr., is in Brooklyn, after a sojourn of several months in Vermont. It is probable that Mr. Waters may engage in a piano venture in this city and Brooklyn on or about January 1st. He understands the business thoroughly, in fact, has been brought up in it, and is under the impression that if legitimately pursued he may be able to make a success of it. Some malicious persons have been making it their business to disseminate disagreeable and untrue rumors about Mr. Waters. He has succeeded in tracing some of these to their origin, and if he follows my advice he will bring the law to bear heavily upon these offenders. Nothing else is of greater value to a man than his name, and the law deals heavy with slanderers. We hope Mr. Waters will succeed if he decides upon going into the piano trade.

* * *

I have for sale a small account against Ion Arnold, of Wichita, Kansas. Also an account of fifteen dollars against William Heinckamp & Son, of Baltimore, together with the order written by the latter firm.

* * *

Nothing handsomer has been seen in this city in the piano line than the magnificent Hungarian ash uprights lately made by the firm of Hardman, Peck & Co. The

case-work, both in design and finish, is absolutely exquisite. As to the tone, there is very little to be said in addition to what has so frequently been stated about these instruments. The views of manufacturing in vogue at Hardman, Peck & Co.'s factory has been so thorough, that it has developed into a consistent system, which produces pianos with a characteristic Hardman tone. That is, any kind of a judge of pianos, or of piano tone, can now distinguish a Hardman piano if he has made any kind of study of piano tone among the various pianos made in this country. That is in itself a great advantage to a firm of piano manufacturers.

* * *

And this brings me to an important point in music-trade journalism. How is it possible for a man to write an intelligent criticism upon a piano and distinguish its merits from its faults and show wherein it could be improved, &c., if he knows nothing whatever about music or the mechanical construction of a piano? I will answer my question by giving the only answer. He cannot write a criticism or opinion upon a piano unless he *knows* at least that much. Take for instance, as an example, Mr. Fox, of Chicago. His paper, as these columns have shown it, is in a deplorable condition, and the one great fundamental reason of this condition is his absolute ignorance on the subject of music and musical instruments. As he *knows* nothing about the matters he writes of, his opinions carry no weight. The same with others. Take Mr. Thoms. As long as he had the assistance of Mr. Colby he could get along with opinions on pianos, but now he is absolutely lost and is staggering about like a blind man. As he *knows* nothing of music and of musical instruments, his peculiar opinions as reflected in his paper are not worth the ink it requires to write them.

* * *

All this is true and no one is better acquainted with the facts than the gentlemen constituting the piano and organ trade. They know, as a matter of course, at a glance whether a man is acquainted with the principles of construction of musical instruments, and if he *knows* nothing of the subject which he is expected to write about they pay no regard to his written statements.

* * *

The law of the survival of the fittest is bound to prevail, and we will all discover this very shortly in music-trade journalism. Mark what I say.

The Baus Piano.

AUGUSTUS BAUS & CO.'S rebuilt factory on East Thirty-third-st. will be completely occupied by the firm within the next few days and pianos will then be turned out at about the rate of twenty per week. That is what the production is calculated upon and that is the number the firm must make to satisfy the demand.

The best stroke recently made by Augustus Baus & Co. was in Canada. It can best be judged how the Montreal agency is destined to attend to the Baus piano from the following advertisement by Willis & Co., the Baus agents for the Province of Quebec. This is taken from a Montreal daily paper:

THE INCOMPARABLE BAUS PIANOS.

EXTENSIVE PIANO AGENCY.

WILLIS & CO., 1824 Notre Dame-st., near McGill-st., are adapting their premises to the requirements of a most extensive piano trade, which has increased marvelously the past twelve months.

They have made some heavy piano contracts this fall and have secured the control of the great new piano, only four years established, and which in that short time has become the STAR THAT LEADS THEM ALL, having an unpurchased reputation, now world-wide, the INCOMPARABLE BAUS PIANO.

Samples Arriving Now.

WILLIS & CO. sell the Incomparable Baus Pianos, of New York, leading Boston pianos and the very best Canadian pianos. Prices and terms to suit the views of all. We keep none but first-class goods, but we mean business and will sell cheap.

WILLIS & CO., MONTREAL.

This firm of Willis & Co. is determined to make a great effort to place Baus pianos in quantities and will no doubt succeed. The instrument has the merits and Willis & Co. can conscientiously endorse it with the knowledge that the Baus piano will do justice to both purchaser and dealer.

No. 142 Wins the Burdette Organ.

THE handsome Burdette organ, donated by Messrs. Charles M. Steiff for the benefit of the Charleston sufferers, was raffled at the *American* office yesterday, and was won by Miss Emily Mordecai, daughter of the well-known clothier on Baltimore-st. Three hundred and eleven tickets were sold, netting \$155.50, which will be promptly forwarded by the *American* to the sufferers to-day. The raffling committee was Messrs. R. Q. Taylor, John T. Ford, John L. Thomas and Edward P. Suter. Mr. Charles M. Steiff and several other gentlemen were also present. The lucky number was 142 and it was drawn on the sixty-seventh hand. The value of the organ is \$125. Mr. Mordecai was born and raised in Charleston.—*Baltimore American*.

THE SCHOMACKER STRIKE OVER.

Concession, Conciliation and Arbitration the Happy Medium—A Rumored Strike in New York.

PHILADELPHIA, September 27.

Editors Musical Courier:

AFTER a long and stubborn struggle the strike inaugurated by the employes of the Schomacker Piano Company has come to an end, and once more does the buzz of the saw and the clang of the hammer keep time with the music of the tuning-fork in the factory at Eleventh and Catharine-sts. The men who since the first of May have been making the most of a bad bargain are at work, and a scene of bustling activity has taken the place of the idleness that prevailed for the past four months. Employer and employee are once again on terms of friendly intercourse, the mistakes of the past have been forgotten and the future promises to be of mutual benefit.

How was this brought about? By arbitration—the one way in which such differences of opinion can be satisfactorily adjusted, and, strange to say, this is the first time it has been brought into play among the piano makers. When the strike was begun the company advanced the idea of settlement by arbitration, but the suggestion did not meet with favor from the union leaders, who looked upon it as a menace to their powers, and it required months of persistent argument to convince them that arbitration meant nothing more than centralization and mutual concession, and robbed the conflict between capital and labor of all harshness and bitterness of spirit.

The men returned to work on Tuesday, September 7, under agreement which puts into effect a new schedule of wages on October 1. The terms of this agreement are so clear and explicit that there can be no such thing as future misunderstanding, and it is further strengthened or rather simplified by a clause which provides "that in no case shall the wages be fixed higher than the average prices paid in other factories in other cities for the same grade and class of work, nor shall they be less than the average in other factories," and then provision is made for the selection of an arbitration board, the members of which are expected to strike the happy average. This board, consisting of two members selected by the men, two by the company and the four to name the fifth, obtains the figures paid elsewhere and arranges details calculated to prevent a recurrence of the troubles. Colonel Gray has thus placed his men on a business footing which assures them their rights and commands from them respect for the rights of the company.

For eighteen weeks were the men out of work; the actual loss to them was many thousands of dollars. Think of that as coming from men whose families look to them for support and estimate how much of self-denial and possible suffering it must have entailed. It is true that some of them had incomes from little stores and the labor of children, while a few had small savings from which to draw, but the majority were forced to look for sustenance to the union, and this source, as is invariably the case, soon ceases to respond with the liberality that was promised in the excitement of the early weeks of the strike.

When the men first laid down their tools, the "trades union cow" gave an abundance of milk and the novelty of drawing pay without making a labor return caused the men to look upon the strike as a godsend that enabled them to enjoy the daily good things of life—the beauties of the park, the pleasures of excursion by river and rail. These were the halcyon days of the strike. It was then that cash and prolific promises came pouring in from the New York Union, for the brethren in Gotham felt that the success of the strike here would prove of material assistance when their turn came to order the piano manufacturers to stand and deliver. It was to their interest to keep the Philadelphia strikers in good spirits, and right nobly did they do it. The cash came and was distributed with a lavish hand, while it was just as lavishly disposed of, thus ratifying the old adage: "Come easy; go easy." There was at this particular juncture general rejoicing. The men were being paid during a period when the natural decline in business made the company look to retrenchment and no return in labor was asked from them. The

committee from New York kept the workmen there in good spirits by glowing reports from the strikers of a determination to hold out to the bitter end. And most important of all, the company was enabled to dispose of superfluous stock with no heavy payrolls to meet on Saturday. But all things, good or bad, must come to an end. The New York union soon discovered that the company could afford to wait the turn of the tide, and there was little satisfaction in seeing the strikers enjoying the luxuries of life at the expense of men who were toiling day in and day out, so one morning there was a general awakening to the fact that the "union cow" had gone dry. Here was a dilemma.

The company had taken a stand and would not recede, being satisfied to operate on the stock on hand. There was no more money coming from New York and the men soon discovered that high-sounding promises and well-meant sympathy failed to fill the stomach. It dawned upon them like a flash that in such a struggle capital had a reserve power that could withstand a strain which brought hunger and misery to labor, and long before the dog days came did the deluded workmen reach the sad conclusion that the contest was one of unequal proportions; no longer did they indulge in their excursions; no longer could they satisfactorily fill the mouths of their children, and little by little the conviction stole upon them that conciliation and concession were far nearer in accord with the duties of life than stubborn defiance of the principles of equity, so, as the "mountain would not come to Mahomed, Mahomed was forced to go to the mountain," and to-day the men are enjoying that contentment which honest toil always brings.

Colonel Gray ever so much regrets the suffering which the strike entailed upon those in whose welfare he has always taken a keen interest, yet he feels thankful to the New York union for two things, first, for relieving him of the care and support of the men during the dull months of summer; second, for having been instrumental in bringing about a successful solution of then great problem involving the differences between capital and labor.

It is generally understood with the trade here that the New York union will soon order a general strike there, demanding a revision of the wage schedule, which means an increase from present rates, and a board of arbitration to arrange the aforesaid schedule. It was this, probably, that caused such a sudden stoppage of the sinews of war to this city. Men who are in a position to know say that the question of a strike in New York was under consideration three months ago, but definite action was delayed until there was some settlement of the difficulties here. This settlement has at last come, and the men there see in the argument an opportunity to have considerable say in the adjustment of wages, so it will not be long before the initiative is taken. Of course if there be any delay in the settlement the men here will not hesitate to give liberally of their means to assist those who made the early days of summer so pleasant, acting upon the principle that "one good turn deserves another." If the New York manufacturers desire to avoid future complications they will at once proceed to adopt the arbitration plan of Colonel Gray, or, rather, for once they will lay aside their feelings of superiority and follow in the wake of the Quaker City. It is believed here that the contemplated strike will be ordered on the boards within a very short time.

SEQUIL.

ARBITRATORS' REPORT, SCHOMACKER PIANO COMPANY.

The board of arbitrators appointed to examine into, and fix a wage schedule to be operated at the Schomacker Pianoforte Manufacturing Company factories, in accordance with terms of agreement entered into between the Schomacker Pianoforte Manufacturing Company, of Philadelphia, of the first part, and the Piano Makers' Union, Lodge No. 12, of the second part,

Respectfully report that after a careful exhaustive investigation, and comparison of prices paid in other factories, in other cities, and other points at issue, between said parties, we find the schedule of prices as paid before the strike, and still in force at said factory, is about twenty (20) per cent. higher on the average than the prices paid in other factories in other cities, and that there was no just cause for the recent strike on the part of the employees.

We, therefore, in accordance with result of our labors, adopt the schedule of prices now in force at said factories, a copy of which is hereto attached, and the same to be enforced and operated between said parties.

OSCAR KNIFE, President,
J. HEINE,
JUSTICE GANTNER,

PHILADELPHIA, September 27, 1886.

B. LANGGUTH,
H. W. GRAY, Secretary.

The "Works" in a Piano.

THE following letter is from a responsible gentleman in St. Paul, Minn.: ST. PAUL, Minn., August 26, 1886.

Editors Musical Courier:

I often wonder if St. Paul and Minneapolis are exceptions to other cities as regards the music trade, and having a very intimate friend who is salesmen in one of our largest music houses, and who often regales me with a bit of his experience in selling pianos and organs, I take the liberty of jotting down some of his stories, thinking some other gentleman similarly employed may like to compare notes with him.

Did I not know my friend to be a model of truth (for what music man is not?) I should sometimes doubt the yarns that he spins, as we sit and puff skyward the blue smoke from our Havanas.

Not long since two ladies, whose ancestors, at least, were born and bred in the Emerald Isle, came into his establishment for the ostensible purpose of looking at pianos. One of the twain, it appears, was paying a visit to her friend, and being a connoisseur, in her own opinion, in judging the merits of a piano, had volunteered to assist her hostess in selecting an instrument. After plying the usual interrogatories regarding prices, &c., and sandwiching her own ideas with those of the salesman in the proportion of three to one, she proceeded to enlighten him concerning her own piano, which she assured him was a *Vose with the Steinway "works"* in it. My friend attempted a feeble and apologetic remonstrance against such a combination, but was interrupted by the proviso that she was not sure that it was the Steinway "works," but it was either "Steinway's or Chickering's," and that it had a solid rosewood case, eight octaves, and only cost her \$850, as she had an intimate friend in the factory (I judge he may have been second-assistant clerk to the errand boy). Ye Gods! Just think of it! Only \$850 for a "Vose piano, with the Steinway works."

(No offence to either of the above manufacturers intended).

Not being able to supply a duplicate of the above, my friend lost the sale of a piano.

A short time previous to this he was elaborating on the particular merits of two leading pianos and endeavoring to show his customers, a lady and her daughter, who consider themselves authority on matters musical, that it was almost impossible for them to "keep house" without one or both of them, when he was electrified by the remark of the elder lady, that while she admired both she thought that there was more *piercing sweetness* about the tone of one than the other.

It is needless to say that the piano with the high C melodiousness now adorns the parlor of one of our leading families.

These are but samples of the curious things that happen in a music store.

In my next letter I will tell you of the various expedients resorted to by many purchasers to obtain "low prices and easy terms."

Just now the great Minneapolis Exposition and State Fair, Panorama of the Battle of Atlanta, the coming Ice Carnival, &c., are attracting too much of my time to write more.

Musically yours, TWIN CITIES.

—The daily New York *Graphic* publishes the following from Ithaca:

One of the most attractive exhibitions at the fair was that of Messrs. Wegman & Henning, piano manufacturers.

They have recently introduced into their pianos a patent which is of such value that it at once places them among the ranks of first-class piano manufacturers. This invention consists of a full iron plate and adjustment of the pins, so that when the piano is tuned to the proper pitch the strings cannot give one iota, and the piano will stay in tune for an indefinite period. In most cases, when the full iron plate is used, the piano produces a metallic sound, but it is not so in the case of the Wegman & Henning piano, as the plate is so arranged that the pins do not enter the woodwork at all, and the holes in the plate are made in such shape that when the pins are placed therein the more the pressure the tighter the pin is held. As the pins only enter the plate, it is readily seen that there can be no loosening of the strings by heat or dampness, as is often the case with other pianos where the pins enter the wood and the woodwork contracts or expands by different temperatures.

Their pianos were greatly admired, both for their high musical qualities and excellent material and workmanship.

THE TECHNIPHONE, OR SILENT PRACTICE PIANO.

An instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquire ring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot rule is superior to the eye in taking exact measurements.

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New Catalogue. Address R. M. BENT & CO., 453 West 36th Street, NEW YORK.

T. F. KRAEMER & CO.'S PATENT

For a Piano Scarf with Front for Upright Pianos.

A CERTAIN piano-stool manufacturer, who seems to be anxious to have a newspaper controversy with our firm, in order to get advertising out of it, has from time to time circulated the report in the piano and organ trade that either we had no patent for a piano scarf at all, or if we had such a patent that it is worthless.

We incur to-day the expense to publish in THE MUSICAL COURIER the full particulars of this our patent, so that every interested person can judge intelligently in regard to it.

On January 9, 1883, a patent was granted to our Mrs. Theophilus F. Kraemer for a piano cover, styled by her a *piano scarf with front*, adjustable to the back of an upright piano. About a year after this patent had been granted and these piano covers had created a demand, the son of the said piano-stool manufacturer claimed in court priority of invention and also that his scarfs had a different front (a shorter one than ours) and that the fastenings of his piano scarf were also different from ours. He applied to the Patent Office in Washington for a patent, praying that his claims should be considered and granted.

Our Mrs. T. F. Kraemer at once filed a reissue of her patent, making broader claims for her patent than before, namely, as it says clearly in the reissue:

"It is evident that different means, located at the back of the piano, may be used for holding and retaining the cover in position on the upper part of the piano, and preventing it from being drawn forward by the weight of the front. I do not mean to be understood as limiting myself to the particular means above described, &c."

A reissue of her patent, namely the front of this scarf, and all means of fastening this cover to the back of an upright piano, was granted to our Mrs. Kraemer January 2, 1884, while the claims set forth by the other party were rejected by the Patent Office in Washington. This party, being a sorehead ever since, has endeavored to bring us in a false position before the trade.

In order to stop this talk now, once and for ever, we distinctly claim to be the sole patentees of this piano cover, and offer to pay this party *one thousand dollars* if they can show us a patent (on such a cover) existing up to this date, except the one taken out by our Mrs. T. F. Kraemer.

We again warn the piano trade not to handle or sell infringements on our patent, as we shall not only hold the manufacturer of these infringements liable for damages, but also the dealers, as soon as we find it worth our while to do so.

T. F. KRAEMER & Co.,
103 East Fourteenth-st.,
New York.

THE KRAEMER PATENT.

COVER FOR UPRIGHT PIANOS.—FULL TEXT WITH CUTS AND EXPLANATION.

Specification forming part of reissued letter-patent No. 10,450, dated February 16, 1886. Original No. 970,443, dated January 9, 1883. Application for re-issue filed January 2, 1884.

To all whom it may concern:

Be it known that I, Theophilus F. Kraemer, of the city of New York, in the county of New York and State of New York, have invented certain new and useful improvements in covers for upright pianos, and I do hereby declare that the following is a full, clear and exact description thereof:

Upright pianofortes have been heretofore covered by means of a cover of baggy and clumsy appearance, which extended over the entire upper part of the piano and the key-board. This cover, however, was mainly used for storage purposes. For parlor use a so-called "scarf," or a covering equal in width to the top part of the piano, was employed, which extended over the top and dropped down over the ends of the piano.

The object of this invention is to furnish a cover for upright pianos by which the upper part of the same is inclosed in such a manner that it does not interfere with the sound of the instrument, and which has at the same time a very ornamental and attractive appearance; and the invention consists of a cover for upright pianos, which consists of a top piece or scarf that extends over the top of the piano and has pendent ends dropping over the ends of the piano, of a front piece of less length than the pendent ends, and of means at the back of the piano whereby the cover is retained in position securely on the top or upper part of the piano.

In the accompanying drawings Figures 1 and 3 represent perspective views of an upright piano with my improved cover, showing two different forms of the same. Figs. 2 and 4 are vertical transverse sections of Figs. 1 and 3, and Fig. 5 is a rear view of Fig. 3.

Similar letters of reference indicate corresponding parts.

My improved cover is made of a top part or scarf, A, which is equal in width with the top of the upright piano. The scarf A extends over the top and drops, by means of pendent ends B, B,

down over the ends of the piano. A front piece, C, of less length than the pendent ends B, B, forms the connecting front part of the cover, and is ornamented in any suitable manner. It is connected permanently to the scarf A and permanently or detachably to the pendent ends B, B, as desired, so that in the latter case the front piece C can be thrown up over the top, so as not to interfere with the sound of the piano. The cover is retained by a short back piece, D, which extends from the rear top edge of the scarf A downwardly, and which is connected to

ends and adjustable fastening-straps, which extend from the front piece across the ends of the piano to the back of the same, and are applied to a supporting centre-strap of the top piece or scarf, substantially as set forth.

In testimony whereof I affix my signature in presence of two witnesses.

THEOPHILA F. KRAMER.

Witnesses: LOUIS C. RAEGENER, OTTO PFORDTE.

Trade in Fort Wayne.

FORT WAYNE is not the largest city in the West, but it is as well represented in the music trade as any city of its size in the country. We now have five piano warerooms, and although none of them are very large in room or stock, they are all doing a fair business. Besides the above we have one of the most popular organ factories in this country. If every house in Fort Wayne and within fifty miles of its city limits does not contain an organ or piano it is no fault of our local agents. It would be natural to suppose that where there are so many agents, there would be lively competition and consequently much "wailing and gnashing of teeth," a supposition not much "out of joint" with the facts. The latest addition to the list is the firm of Dawson & Karn, who are making a specialty of the Behr piano and the Christie, and a small stock of sheet-music, principally made up of the compositions of Mr. Dawson. Mr. Karn was formerly with Mr. J. C. Wagner, who now has a wareroom on Main-st., and makes a specialty of the Kranich & Bach piano. Mr. I. N. Taylor is the agent for the Knabe and the Hallett & Davis pianos. Mr. Louis Mohr handles the Sohmer piano and the Chicago Cottage organ. D. H. Baldwin & Co., who have a branch house here under the management of Mr. P. Dickinson, have much the largest stock, and are making a large number of sales. This house make a specialty of the Steinway and the Decker Brothers pianos, and carry a good stock of both and of the celebrated Fischer pianos and the Estey organs. I have not visited the organ factory since returning from my vacation, but am reliably informed that their business is excellent. The Packard organ is one of the best made and the prosperity of the company is well deserved. F. T. WAYNE.

Custom Decisions.

Coverings for Musical Instruments.

THERE has been still another construction of the much-discussed seventh section of the Tariff act of 1883, which was construed some time since by the Supreme Court in the Obersteuer case. The Treasury Department a short time ago submitted to Acting Attorney-General Jenks the question whether certain boxes or cases which had been used as coverings for musical instruments, and which had been assessed at the rate of 100 per cent. *ad valorem* as coverings "designed for use otherwise than in the *bona-fide* transportation of goods imported to the United States." The Acting Attorney-General has just rendered an opinion, in which he takes the view that the coverings in question were clearly not intended to evade duty, as they were the usual and ordinary coverings for such instruments, and that, although they might be intended for covering the same after importation, there was no reason to believe that they were designed for any further use or for sale separately as commodities. The decision applies to leather and wooden cases for opera and marine glasses and telescopes and a great variety of other instruments and articles.

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TO those sending their name and address our illustrated catalogue will be sent containing a facsimile of the autograph of 'Prince Albert Victor'!"

Such is the handsome offer made by a firm of medium grade piano makers in London. Oh! man of small soul and petty attributes, do you count upon the loyal Briton coming to your aid? Heard you ever of the man who boasted that Wellington had booted him downstairs?

An autograph with every catalogue! And what do you give with every piano? More autographs? Oh, crawler for fame, let me go outside and think, and think, and think! And, by the way, has it occurred to you that you might follow this plan? and when you have thought long enough you may discover what an egregious, truckling ass you are! Try it; it will do you good!

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending August 31, 1886.		\$133,942
" August 31, 1885		213,753
Eight months ending August 31, 1886		982,519
" August 31, 1885		790,277

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEROF.	TOTALS
	No.	Value.	No.	Value.		
Month ending Aug. 31, 1886	574	\$36,053	58	\$16,580	\$8,606	\$61,239
Month ending Aug. 31, 1885	684	47,854	59	18,697	8,664	69,115
Eight months ending August 31, 1886	4,768	291,327	470	143,284	71,537	506,148
Eight months ending Aug. 31, 1885	4,989	344,777	541	140,974	85,403	573,154

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NEW ENGLAND CONSERVATORY, Franklin
Square, where he will be pleased to see his former
pupils and all others who may wish to avail them-
selves of his services.

With thanks for past liberal patronage, and soliciting
a continuance of it in this new and broader field, he
begs to remain,

Very truly,

CARLYLE PETERSILEA.

All applications for Mr. PETERSILEA's services
should hereafter be sent to the New England Con-
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A CARD.

As the card of Mr. CARLYLE PETERSILEA is being used
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The Trade.

—Strauch Brothers will in the course of the week bring out a new catalogue.

—C. D. Pease & Co. received an order for 100 pianos last Friday from one firm.

—The Clough & Warren organ received the first premium at the Oregon State Fair.

—A patent on an upright piano action has been granted to F. M. Lawson, No. 350,006.

—Mr. J. Howard Stannard, with the New England Organ Company, was in town last week.

—C. D. Pease & Co. and Horace Waters & Co. are exhibiting at the American Institute Fair.

—Mr. Reed, of A. Reed & Sons, of Chicago, now known as one of the Anarchist jury, was in Baltimore last week on a visit to Wm. Knabe & Co. He left for New York on Thursday.

—Messrs. F. W. Spencer & Co., of San Francisco, Cal., write to us: "Trade in California in general is more or less depressed, but we have experienced no diminution in our trade; on the contrary, we are doing a much larger and more satisfactory business than ever before."

—Mr. Hemingway, of the Wilcox & White Organ Company, Meriden, Conn., was in Washington, Baltimore and Philadelphia last week. He took satisfactory orders wherever he visited, and found that the Wilcox & White organ is retaining its high reputation among the dealers.

—Messrs. Charles Blasius & Sons, of Philadelphia, have again enlarged their business by leasing and occupying No. 1103 Chestnut-st., the building adjoining their corner building. This makes three large buildings on one block on Chestnut-st. The firm runs sixteen wagons and has altogether six stores including the above three. Steinway, Sohmer and Pease pianos and Fort Wayne (Packard) and Weaver organs are sold by Messrs. Blasius & Sons.

—The enterprising firm of Christie & Co. are manufacturing some grand pianos, which will be ready for the market in about four weeks. The cases are made of mahogany, and show that same fine class of workmanship and beauty of finish that was partly instrumental in causing the Christie upright pianos to take the first prize at the late Philadelphia Agricultural Exhibition. The scale is new, and is said to be unlike any grand piano scale heretofore made in this country. A trial instrument was finished last week and it meets the entire satisfaction and full expectations of the manufacturers. It is a parlor grand, six feet eight inches long. It will be quite a surprise to the music trade, as none but a select few of Christie & Co.'s agents knew that they contemplated making grand pianos.

—Haines Brothers had their heaviest month in sales and shipments in September. Their Chicago house, under the management of Mr. T. Floyd Jones, has been doing an exceptionally large trade both in retail and in wholesale, and the main house here has been unable to fill all the orders. The Haines Brothers pianos have never been in greater demand than just at the present time.

—T. F. Kraemer & Co., of 103 East Fourteenth street, are doing the largest trade in piano covers in the United States. They are also selling the largest number of high-grade piano scarfs and covers.

—Thomas F. Scanlan shipped eighty pianos last week from his factory in Boston. Mr. Quinn, who has just returned from the West, brought a large number of orders for New England pianos.

—Mr. Henry Mason, president of the Mason & Hamlin Organ and Piano Company, returned from his European trip last Thursday. He is now at the home office in Boston.

—Mr. E. Hopkins, formerly with the Ludden & Bates Southern Music House, Savannah, Ga., left that city on the 27th ult., on the steamer City of Augusta, for New York.

—Messrs. Sohmer & Co. showed us one order from an agent last Monday for twenty-two pianos and in the afternoon another agent's order for thirty-five pianos.

—A. H. Reed, of Reed & Sons, the Chicago agent of James & Holmstrom, is in town. He left a large order with James & Holmstrom for some of their pianos.

—M. Steinert & Sons' Boston house sold five Steinway grand pianos in one day last week. It was the greatest day the boys ever had.

—Max Brownold, of Charlestown, W. Va., was in town last week. Mr. Brownold sells the James & Holmstrom piano.

—Mr. Gustavus Baylis, Jr., of Augustus Baus & Co., was in Baltimore and Washington last week.

—F. Connor has issued a new catalogue displaying some artistic workmanship in typography.

—Mr. Otto Sutro, of Baltimore, was in town on Monday to select Steinway pianos.

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WANTED—Information from dealers in pianos, who have received notices from banks of notes due or payable, which notes were never given by said dealers. If any dealer has a notice in his possession received by him from any bank and which notifies him that a note or notes of his are payable at said bank and he knows that he never gave such a note, he would oblige us and the honest piano trade by forwarding said notice and communicating full particulars to the editors of THE MUSICAL COURIER.

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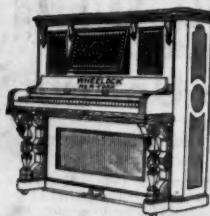
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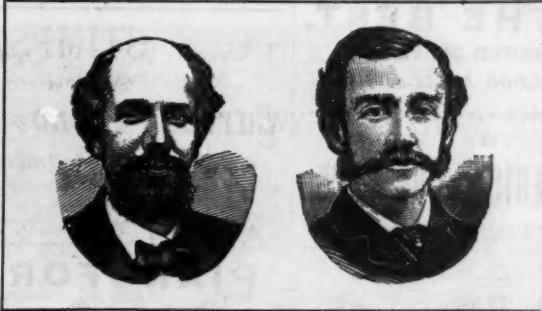


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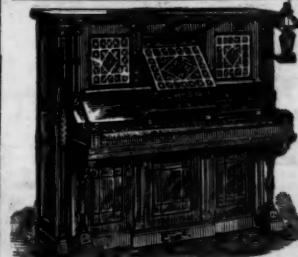
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